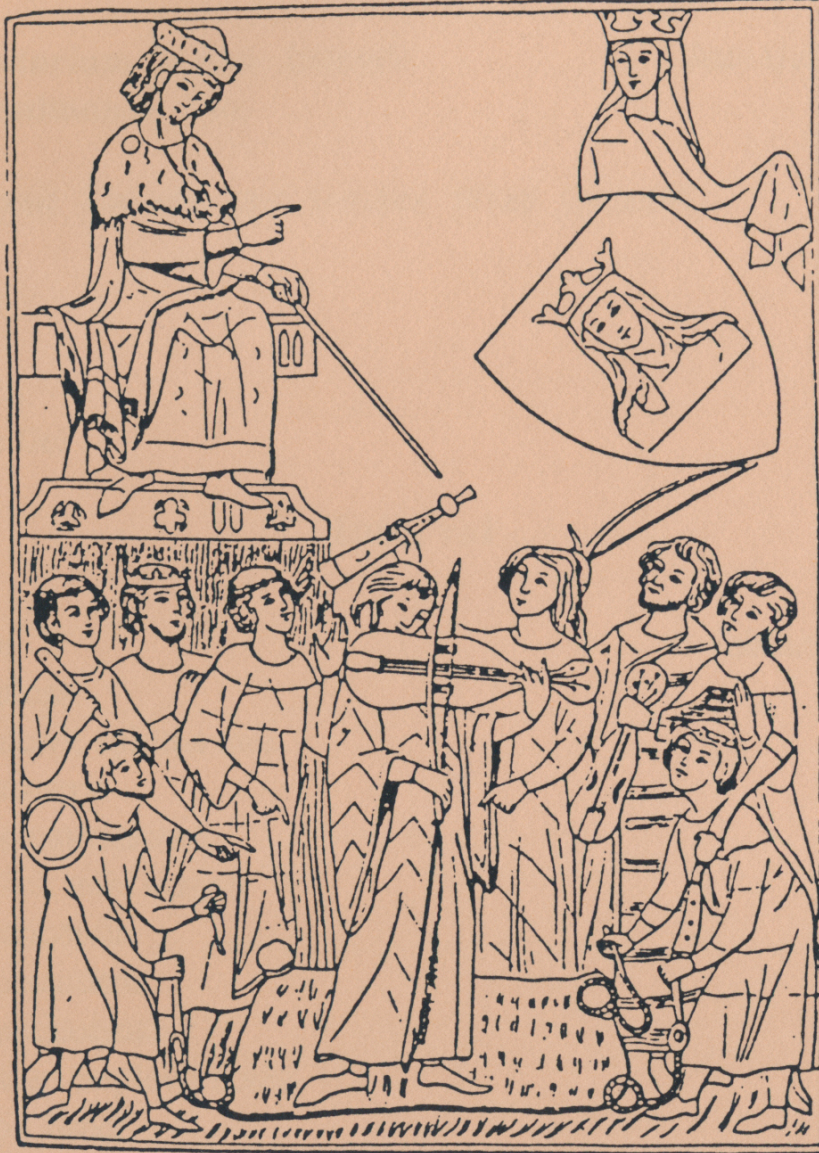


# GRADUATE SINGERS

presents



**BACH STRAVINSKY PADILLA**

**CONDUCTOR: CARL CROSSIN**

**Saturday, 29th June 1991, 8.00pm  
at  
Elder Hall, University of Adelaide**



# Programme

**Jesu salvator sæculi, redemptis**

**John Sheppard**

**Deus in Adiutorium Meum Intende  
Mirabilia Testimonia Tua**

**Juan Gutiérrez de Padilla**

**Mass for Mixed Chorus and Double Wind Quintet**

**Igor Stravinsky**

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei

## Interval

**Magnificat in D**

**Johann Sebastian Bach**

1. Magnificat
2. Et exultavit spiritus mei
3. Quia respexit
4. Omnes generationes
5. Quia fecit mihi magna
6. Et misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes implevit bonis
10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

**Organist** Melville Waters

**Soloists** Sue Pederson – Soprano  
Carolyn Wilkins – Soprano  
James Sanderson – Counter Tenor  
Craig Weatherill – Tenor  
Alan McKie – Bass

## Programme Notes

The four sacred works featured in tonight's concert represent four distinct religious and musical traditions—from the sonorous patchwork polyphony of the Englishman John Sheppard, through the florid Spanish polychoralism of Mexican Catholic Juan Gutiérrez de Padilla, and the exuberance of the Lutheran Bach in Leipzig, to the austerity (almost severity) of Stravinsky's Mass.

### John Sheppard

John Sheppard was probably the most prolific composer in England before William Byrd. Neither his birth nor death dates are known and details of his life are sketchy. He is first recorded as Informator Chorisarum at Magdalen College, Oxford in 1542 and last heard of circa 1559 at the very beginning of Elizabeth I's reign. His working life therefore spanned the later years of the Henrician Reformation and his surviving output of Latin works account for about ten percent of the total Latin music extant from the period. There appears to be much less of his vernacular music which has survived.

### Juan Gutiérrez de Padilla

Padilla was born near Malaga in southern Spain in 1590. After initial training in his home city and appointment in Jerez and Cadiz, he is found as assistant at Puebla Cathedral in Mexico in 1622. His music is typical of the wholesale transplantation of the best of Spanish culture to the New World. His music was much revered by the authorities in Mexico and Spain and he is generally recognized as the greatest of the Colonial composers in Central and South America. His output was large and consisted of the obligatory motets, antiphons, psalms, hymns, passions and masses expected of a cathedral maestro.

The two motets being performed tonight are from the office of None. Convents of nuns and Confraternities appear to have taken over and extended this usually short afternoon service as a number of settings of the psalm *Mirabilia testimonia* survive in both Mexico and Spain. These two pieces are a stark contrast to the more objective and ethereal works of Sheppard and certainly to the severity of Stravinsky's setting of the Mass: Padilla's music is a splendid expression of the glory of Spain in the New World and is as brilliant as the gold leafed chapels and cathedrals in which it was sung.

### Stravinsky

Stravinsky composed his Mass in the United States in 1948. The work is, by his own admission, a reaction against the Mass style of Mozart which he curiously describes as the "rococo-operatic sweets of sin," and manifests the multiple influences of Medieval and Renaissance techniques; of Catholic ideology and its Latin liturgy (which he came under the influence of, once he had moved to the West), and of his own upbringing in the Russian Orthodox tradition.

Sometimes the influences are easily heard as in the Eastern "call to prayer" style at the opening of the *Sanctus* or the a capella polyphony of the *Amen* section of the *Credo*; sometimes the overall character of a movement or section is imbued with quintessential quality as in the simple, objective, almost severe orthodox chant-like nature of the bulk of the *Credo*.

Stravinsky's use of a wind ensemble means that essentially the work is scored for two choirs—one vocal and one instrumental—and provides some positively sparkling

sonorities at climactic moments. In purely technical terms the voices get very little "help" from the instrumental ensemble and yet the overall result is very much a supportive partnership. Notice even his imitation of an organ at the beginning of the second *Hosanna*.

### Bach

And what of Bach's *Magnificat*? Is it surely one of his choral masterpieces and one of the most exuberant settings of this famous Marian text. While musical director of St. Thomas' Church, Leipzig, Bach actually wrote out two versions of his *Magnificat*; one in E-flat interspersed with Christmas interludes and first performed at Christmas 1723, and the more familiar version in D which we are performing tonight.

Bach achieves marvellous contrasts in the *Magnificat*. Three big *tutti* choruses with trumpets and timpani stand like great pillars at the beginning, middle and end of the work. The intervening movements are all scored for a different combination of voices and instruments and for smaller forces than those employed in the central and the two outside ones.

One of the most accessible features of this work is the relative shortness of the movements. Unlike the various textual sections of the *B-minor Mass*, which receive quite lengthy musical treatment, the sentences in the *Magnificat* are given comparatively brief yet totally fulfilling settings. This could be related to the work's initial purpose as the canticle for Vespers on Christmas Day 1723. This service contained a cantata and a sermon and so comparatively little time could be allowed for the canticle-Magnificat.

[C. C.]

## Texts

### Jesu salvator saeculi, redemptis

Jesu salvator saeculi  
redemptis ope subveni  
et pia Dei genetrix  
salutem posce miseris.

Coetus omnes angelici angeli  
patriarcharum cunei  
ac prophetarum merita  
nobis precentur veniam.

Baptista Christi praevious  
et claviger aethereus  
cum ceteris apostolis  
nos solvant nexu criminis.

Chorus sacratus martyrum  
confessio sacerdotum  
et virginalis castitas  
nos a peccatis abluat.

Clericorum suffragia  
omnes que cives coelici  
annuant votis supplicum  
et vitae poscant praemium.

Laus honor virtus gloria  
Deo patri et filio  
sancto simul Paraclyto  
in sempiterna saecula. Amen.

### Deus in Adiutorium Meum Intende

*Plainsong:*

Deus in adiutorium meum intende:  
Domine ad adiutendum me festina.

Gloria Patri, et Filio, et Spiritui Sancto,  
and to the Holy Ghost.  
Sicut erat in principio, et nunc, et semper,  
and ever shall be,  
in saecula saeculorum. Amen. Alleluia.

John Sheppard

*Jesu saviour of our time  
come now to help the redeemed.  
O mother of God  
intercede for our sins.*

*Our forefathers  
and all the hosts of angels  
with the deeds of the prophets  
have gone before us into glory.*

*All those baptised in Christ  
with Peter and the apostles  
have freed us from the forces of guilt.*

*The purity and witness  
of the holy chorus of martyrs  
cleanses us of sin.*

*All citizens of heaven call out  
in prayers and supplications  
with the petitions of the priests  
begging for the reward of eternal life.*

*Praise, honour, virtue and glory be to thee,  
O God, the Father, Son,  
and Holy Ghost,  
world without end. Amen*

Juan Gutiérrez de Padilla

*Oh God, reach forth to my aid;*

*O Lord, make haste to help me.*

*Glory be to the Father, and to the Son,*

*As it was in the beginning, is now,*

*world without end. Amen. Alleluia.*

### Mirabilia Testimonia Tua

Mirabilia testimonia tua, ideo anima mea.

Declaratio sermonum tuorum illuminat,  
et intellectum dat parvulis.  
Os meum aperui, et atraxi spiritum,  
quia mandata tuam desiderabam.

Aspice in me, et miserere mei,  
secundum iudicium  
diligentium nomen tuum.  
Gressus meos dirige,  
secundum eloquium tuum,  
et non dominetur mei omnis iniustitia.

Redime me a calumniis hominum,  
ut custodiam mandata tua.  
Faciem tuam illumina super servum tuum,  
et doce me iustificationes tuas.

Exitus aquarum deduxerunt, oculi mei,  
quia non custodierunt legem tuam.  
Iustus es, Domine, et rectum iudicium tuum.

Mandasti iustitiam testimonia tua

et veritatem tuam nimis.  
Tabescere me fecit zelus meus,  
quia oblitus sunt verba tua inimici mei.

Ignitum eloquium tuum vehementer,  
et servus tuus dilexit illud.  
Adolescentulus sum ego et contemptus;  
iustificationes tuas non sum oblitus.

Iustitia in aeternum, et lex tua veritas.

Tribulatio et angustia in venerunt me;  
mandata tua meditatio mea est.

Aequitas testimonia tua in aeternum;  
intellectum da mihi, et vivam.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Juan Gutiérrez de Padilla

*Wonderful are Thy testimonies,  
hence my soul studies them.*

*The doctrine of Thy word gives light,  
makes wise the simple.  
I open my mouth and draw breath,  
for I long for Thy precepts.*

*Turn Thou to me and show me mercy,  
according to Thy word  
to them that love Thee.*

*Establish my steps in Thy promises,  
let no unrighteousness rule over me.*

*Deliver me from the oppression of men,  
that I may keep Thy commandments.  
Let Thy face shine upon Thy servant,  
and teach me Thy statutes.*

*Streams of tears flow from mine eyes,  
because they do not keep Thy law.  
Thou art just, O Lord,  
and upright is Thy judgement.*

*In righteousness hast Thou ordained  
Thy testimonies,  
and in truth exceedingly.  
My zeal consumeth me  
because mine enemies are unmindful  
of Thy words.*

*Thoroughly fire-tried is Thy word  
and Thy servant taketh delight therein.  
A youth am I, and despised,  
yet Thy judgements I do not forget.*

*Thy justice is justice eternally,  
and Thy law is truth.*

*Trouble and anguish have befallen me,  
Yet are Thy precepts my delight.*

*Thy testimonies are forever just,  
give me understanding that I may live.*

*Glory be to the Father and to the Son  
and to the Holy Ghost.*

*As it was in the beginning, is now,  
and ever shall be,  
World without end, Amen.*



## Mass

### 1. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### 2. Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonæ voluntatis,

Laudamus Te: Benedicimus Te,  
adoramus Te: Glorificamus Te.  
Gratias agimus Tibi  
propter magnam gloriam Tuam.  
Domine Deus, Rex cælestis,  
Deus, Pater omnipotens.

Domine, Fili unigenite Jesu Christe  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris  
miserere nobis.

Quoniam Tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum sancto Spiritu  
in gloria Dei Patris. Amen.

### 3. Credo

Credo in unum Deum,  
Patrem omnipotentem,  
Factorem cæli et terræ,  
visibilem omnium et invisibilem.

Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines

## Igor Stravinsky

*Lord have mercy upon us,  
Christ have mercy upon us,  
Lord have mercy upon us.*

*Glory be to God on high,  
And on earth peace  
to men of good will.*

*We praise Thee, we bless Thee,  
We worship Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
O Lord God, heavenly King,  
God the Father Almighty,*

*O Lord, the only begotten Son, Jesu Christ,  
Lord God, Lamb of God, Son of the Father.*

*Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the  
Father, have mercy upon us.*

*For Thou only art holy,  
Thou only art the Lord,  
Thou only, Jesus Christ, art most high,  
with the Holy Ghost,  
in the glory of God the Father. Amen.*

*I believe in one God,  
the Father Almighty,  
Maker of heaven and earth,  
And of all things visible and invisible:*

*And in one Lord Jesus Christ,  
the only-begotten Son of God,  
Begotten of his Father before all worlds,  
God of God, Light of Light,  
Very God of very God,  
Begotten, not made,  
Being of one substance with the Father,  
By whom all things were made:  
Who for us men*

et propter nostram salutem  
descendit de cælis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: Et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato  
passus et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in cælum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.

Et in Spiritum Sanctum  
Dominum et vivificantem:  
qui ex Patre Filio que procedit,  
Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi sæculi. Amen.

### 4. Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

### 5. Agnus Dei

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.

Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

*and for our salvation  
came down from heaven,  
And was incarnate by the Holy Ghost  
of the Virgin Mary, And was made man,  
And was crucified also for us  
under Pontius Pilate.  
He suffered and was buried,  
And the third day he rose again  
according to the Scriptures,  
And ascended into heaven,  
And sitteth on the right hand of the Father.  
And he shall come again with glory  
to judge both the quick and the dead:  
Whose kingdom shall have no end.*

*And I believe in the Holy Ghost,  
The Lord and giver of life,  
Who proceedeth from the Father and the Son,  
Who with the Father and the Son together  
is worshipped and glorified,  
Who spake by the Prophets.  
And I believe one Catholic  
and Apostolic Church.  
I acknowledge one Baptism  
for the remission of sins.  
And I look for the Resurrection of the dead,  
And the life of the world to come. Amen.*

*Holy, Holy, Holy,  
Lord God, God of Hosts,  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

*Blessed is He that cometh in the name of the  
Lord. Hosanna in the highest.*

*Lamb of God, that takest away the sins of the  
world, have mercy upon us.*

*Lamb of God, that takest away the sins of the  
world, grant us Thy peace.*

## Magnificat

### Chorus

Magnificat, anima mea Dominum.

### Soprano aria

Et exultavit spiritus meus  
in Deo Salutari meo.

### Soprano aria

Quia respexit humilitatem,  
ancillae suae;  
ecce enim ex hoc beatam me dicent,

### Chorus

Omnes generationes.

### Bass aria

Quia fecit mihi magna, qui potens est,  
et sanctum nomen ejus.

### Tenor aria

Et misericordia a progenie,  
in progenies timentibus eum.

### Chorus

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

### Tenor aria

Deposuit potentes de sede  
et exaltavit humiles.

### Alto aria

Esurientes implevit bonis,  
et divites dimisit inanes.

### Trio—2 sopranos, alto

Suscepit Israel puerum suum,  
recordatus misericordiae suae.

### Chorus

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in secula,

### Chorus

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,

et in saecula saeculorum. Amen.

## Johann Sebastian Bach

*My soul doth magnify the Lord.*

*And my spirit hath rejoiced  
in God my Saviour.*

*For He hath regarded the lowliness  
of his handmaidens;  
Behold, from henceforth [all generations]  
shall call me blessed,*

*All generations.*

*For He that is mighty hath magnified me,  
and holy is His name.*

*And His mercy is on them that fear Him,  
throughout all generations.*

*He hath showed strength with His arm,  
and scattered the proud in the imagination  
of their hearts.*

*He hath put down the mighty  
and hath exalted the humble.*

*He hath filled the hungry with good things:  
and the rich He hath sent empty away.*

*His servant Israel hath He holpen,  
in remembrance of His mercy.*

*as He promised to our forefathers,  
Abraham and his seed, for ever.*

*Glory be to the Father and to the Son  
and to the Holy Ghost.*

*As it was in the beginning, is now,  
and ever shall be,  
World without end, Amen.*

## Biographical Notes

### Carl Crossin

Carl Crossin is a graduate of the Sydney Conservatorium of Music and the University of Adelaide. In 1985 he was awarded an International Study Grant by the Music Board of the Australia Council to further his conducting studies at Westminster Choir College, Princeton in the United States. In 1990, he was awarded a similar grant by the South Australian Government to study various aspects of the choral art in England—in particular, management and artistic direction of London's professional Early Music choirs.

He has had considerable experience as a choral conductor over the past sixteen years and has conducted university, school and community choirs and musical societies in both Sydney and Adelaide. He is becoming increasingly active as a guest conductor, and has taught and conducted in summer schools, conferences and festivals in the eastern states and South Australia. He has also prepared choruses for major performances at the Adelaide Festival in 1984, 1986 and 1988 for the ABC, and has conducted at Interschool Choral Festivals.

From 1981–1986 he was Musical Director of Adelaide's Graduate Singers and is currently guest conducting the choir for the first six months of 1991. He formed the Adelaide Chamber Singers at the end of 1985 and has guided their development since then.

As a music educator, Carl Crossin has taught both secondary and tertiary level music, and is currently Music Senior at Brighton High School Special Interest Music Centre—one of four in the Adelaide metropolitan area. The Centre was recently honoured when the Brighton School Choir, conducted by Carl Crossin, were chosen to perform at the 18th Congress of the International Society for Music Education in Canberra, in July 1988.

### Melville Waters

Melville Waters studied at the Elder Conservatorium of Music, graduating with a Masters Degree in organ performance. In 1985, he was awarded an S. A. Education Department Scholarship to study conducting at the Elder Conservatorium under Jonathon Draper, and has since toured Europe, studying organ, harpsichord and continuo, and choral conducting, and presenting several acclaimed recitals. Mr. Waters was appointed organist and choir-master of St Francis Xavier Cathedral in 1984, and has been principal organist and harpsichordist with both the Adelaide Chamber Orchestra and Adelaide Symphony Orchestra since 1989. His performances include Saint-Saens *Organ Symphony*, Bach's *Fifth Brandenburg Concerto*, and premiere performances of David Joseph's *Symphony for Organ and Strings*, and Graeme Koehne's *Gothic Toccata*. In January this year, Mr. Waters was Musical Director for the St Francis Xavier Cathedral Choir's triumphant European tour. He is currently lecturing in Music History at the TAFE School of Music, is principal conductor of the Adelaide Youth Orchestra II, and Assistant Chorus Master with the Adelaide Chorus.

### Suzanne Pederson

Suzanne Pederson's principal interest lies in the performance of Early Music. She performs the style regularly with the Adelaide Chamber Singers, which at present is a five-voice group, affording many solo opportunities. She has performed as a soloist in the Adelaide Festival Theatre and Town Hall, and has recorded for the ABC. She began singing



in choirs at the age of eight, cultivated this interest at Brighton High School, and since leaving there in 1983 has been extensively involved with the Corinthian Singers of Adelaide, AUCS, Adelaide Chorus and Festival Chorus, and Graduate Singers. She is currently studying voice with Guila Tiver, and in September will perform as soloist in Lloyd-Webber's *Requiem* and Mozart's *Vespers* for the Adelaide Harmony Choir/Crafters Organ Society.

In addition to her work as a soprano, Suzanne studies oboe with Juri Tancibudek at the Elder Conservatorium and graduated with an Honours degree in Music Performance in 1987. She has since worked on a number of occasions with the Adelaide Symphony Orchestra, Adelaide Chamber Orchestra, State Opera Orchestra, Elder Conservatorium Wind Quintet, and freelance. She has taught both privately and in schools. She is currently employed as oboist with the Band of the SA Police, whose tour of the United Kingdom last year, culminated in the success in their brilliant display at the Edinburgh Military Tattoo.

#### Carolyn Wilkins

Carolyn is currently in her final year of a B.Mus (Perf) at the Elder Conservatorium where she is studying singing from Rae Cocking. Last year she completed a Diploma in Music at the TAFE School of Music studying with Hilary Weiland and Guila Tiver. Carolyn is particularly interested in Early Music and will be going to London next year to further her studies in this area.

She has performed extensively both as a soloist and chorus member with AUCS, Graduate Singers, Festival Chorus, Adelaide Chamber Orchestra Choir, Pro Canto and Adelaide Chamber Singers. She is also a member of an early music ensemble called Il Barocco which has been performing in a series of country concerts. Recent performances include singing for the opening of the Barossa Valley Vintage Festival, the Barossa Music Promotions' *Baroque Banquet* at the Town Hall as well as performances with Il Barocco and the Elder Baroque Ensemble. In September Carolyn will be performing as a soloist in Haydn's *Mass in Time of War* for the Adelaide Chorus, conducted by Graham Abbott.

#### James Sanderson

James recently graduated with first class Honours in Vocal Performance from the Elder Conservatorium, where he studied with renowned Australian soprano Rae Cocking. His repertoire is eclectic, ranging from Bach to Berio and almost everyone in between, including some twenty operatic roles, from Handel's *Julius Caesar* to Glass' *Akhnaten*. Recent appearances include Britten's *The Dream of the Magi*, and Purcell's *Saul and the Witch at Endore*. Among approaching engagements are Vivaldi's *Gloria*, and a farewell recital at the end of July. James leaves Australia in August to tour and work in Europe.

#### Craig Weatherill

Craig has considerable experience in Adelaide's choirs, having sung with Adelaide University Choral Society, Adelaide Chamber Singers, Graduate Singers, Corinthian Singers, Pro Canto Singers and Bach Choir. As well as this, he has been a member of the SA State Opera Chorus since 1987, with whom he has sung in productions such as *Sweeney Todd* and *Carmen*. Later this year he will sing in *Madame Butterfly* under the baton of Richard Bonyngé.

#### Alan McKie

Alan McKie has been active in Adelaide music circles for many years, both as a singer and conductor. After vocal studies in Adelaide, he spent two years in London under the tuition of the distinguished singing teacher George Baker. Upon returning to Adelaide he sang solo roles in a wide range of the major works in the Choral repertoire, as well as being involved in broadcasts and recital performances of Lieder and Art Song.

Alan has recorded for the ABC with the Adelaide Symphony Orchestra under Patrick Thomas, and has been involved with many groups, both amateur and professional as a conductor, coordinator and singer.

In the past year he has concentrated on singing activities, taking part in the Seymour Group's Festival of Arts presentation of Britten's *CURLEW RIVER* and featuring as soloist with the Adelaide Harmony Choir, the South Australian College, the Adelaide University Choral Society and the Graduate Singers, as well as singing regularly with the Adelaide Chamber Singers. He took a Principal role in a world premiere of the opera *BAROSSA*, by Adelaide composer Ralph Middenway (a Bicentennial Authority commission); and he conducted the Gilbert and Sullivan Society in its November season.

More recently, Alan featured as baritone soloist in the ABC's opening concert for the 1989 'Come Out' festival.

## Graduate Singers

Graduate Singers was formed in 1977, and has grown steadily in number and stature to its present membership of about fifty singers. The choir has performed many different styles of music, ranging from its successful chamber concerts of music from all periods, to its more ambitious presentations of some of the great choral classics including Bach's *Mass in B Minor*, Handel's *Dixit Dominus* and Monteverdi's 1610 *Vespers*. The choir has performed for the ABC on many occasions and has broadcast on 'In Tempo' and other programmes. Graduate Singers has combined with other choirs to sing larger works, including Poulenc's *Gloria* and Beethoven's *Symphony No. 9 ('Choral')* in the ABC Masters Series in 1989, and Britten's *War Requiem* in the ABC Choral Series in 1990. The choir has gained critical acclaim for its concerts with the Adelaide Symphony Orchestra, performing Handel's *Messiah* directed by Graham Abbott in December 1990, and Mozart's *Kyrie and Requiem Mass* directed by Nicholas Braithwaite in May this year.

Graduate Singers has sung under a number of conductors including Jonathon Draper, Ann Hoban, Carl Crossin, Hilary Weiland and Graeme Quinn. We are enthusiastic about the appointment of Graham Abbott as our Musical Director from September this year, and are enjoying working again with Carl Crossin (recently elected honorary life member) for this concert.

## Choir Members

<b>Sopranos</b>	<b>Altos</b>	<b>Tenors</b>	<b>Basses</b>
Nicola Bevan	Sue Arnold	Richard Black	Peter Ashenden
Brigid Bruer	Helen Claridge	Chris Hannaford	Michael Flaherty
Helen Carrig	Cathy Cox	Martin Penhale	Michael Giddings
Julie Claridge	Penny Dally	Colin Telfer	Phil Lock
Joan Claring-Bould	Mary Doube	Louise Tunbridge	Paul Mitchell
Bronwyn Gell	Vera Green	Sarah Tunbridge	Neil Piggott
Philippa Horton	Marjolijn Jones	Craig Weatherill	Chris Steketee
Lisa Maeorg	Ilona Krasts		Fred Stoddard
Brenda Rayner	Katrina Matthews		Peter Watt
Susan Tonkin	Sherry Proferes		Terry Werner
Jenn Tranter	Sandra Sears		
Liz Vines	Deb Tranter		
Carolyn Wilkins	Penny Tranter		
Michelle Zweck	Megan Kalucy		
	Lara van der Wielen		

## Orchestra

### *Bach Magnificat*

<b>First Violin</b>	<b>Viola</b>	<b>Flute</b>	<b>Piccolo Trumpet</b>
Julie Ransom	Shani Williams	Elizabeth Koch	Garry Mansel
(Leader)	Agnes Feld	Catherine Way	<b>Trumpet</b>
Merryn Brose	Julie Webb	<b>Oboe</b>	James Dempsie
Ann Axelby	<b>Cello</b>	Paul Miller	Leanne Kemp
Emma West	Chris Handley	Grant Dixon	<b>Timpani</b>
Meredith Siggs	Sherralyn Handley	<b>Oboe d'Amore</b>	Bob Hutcheson
<b>Second Violin</b>	Helen Blackman	Peter Webb	<b>Organ</b>
Jennifer Newman	<b>Double Bass</b>	Grant Dickson	Melville Waters
Connie Biddell	Peter Cassidy	<b>Bassoon</b>	
Dorothy Bor		Grant Scobie	
Lucie Carrig			

### *Stravinsky Mass*

<b>Oboe</b>	<b>Bassoon</b>	<b>Trombone</b>	<b>Trumpet</b>
Paul Miller	Grant Scobie	Warrick Tyrrell	James Dempsie
Grant Dickson	Josie Deer	Ian Denbigh	Leanne Kemp
<b>Cor Anglais</b>		Howard Parkinson	
Peter Webb			



## Acknowledgements

The University of Adelaide, Department of Computer Science  
Carclew Youth Performing Arts Centre, Inc  
Allans Music  
Paul Edwards  
Peter Watt  
Stacey Bartsch and Michael Seifried (repetiteurs)  
Front of House Staff

We gratefully acknowledge the assistance of the South Australian  
Government through the Department for the Arts

### For Your Diary

Byrd Motets  
Scarlatti *Stabat Mater*  
Stravinsky *Cantata on an Old English Text*  
Conductor: Graham Abbott  
Saturday, 16th November, 8:00pm  
Sunday, 17th November, 2:00pm  
St John's Church, Halifax Street

Tonight's concert has been presented by

**Graduate Singers Incorporated**

PO Box 768, Unley SA 5061

President: Michelle Zweck

General Enquiries: 276 9028

Bookings Enquiries:

80 Richmond Ave, Col. Light Gardens SA 5041

Phone 276 9028